

ARTIST



- The Vancouver Five
- Direct Action in 1983
- Building the Boycott

**YOUTH
ARTS
ISSUES**

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YOUTH ARTS AIDS ACTION

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presents

NATIONAL BOOK FESTIVAL READINGS

A CALL FOR SUBMISSIONS of art works relating to the AIDS crisis and youth - described by experts as "an extremely sensitive target group".

Art works: photography, painting, drawing, graphic arts, video/film, prints, 3D, and written works of prose, poetry, short stories and journalistic writing.

The messages many youth are receiving about AIDS and other sexually transmitted diseases are incomplete and sometimes confusing. Although many people know about AIDS, they continue to take risks. They need to know how HIV, which leads to AIDS, is and is not transmitted, what protection measures are absolutely necessary, the details about HIV testing and the extent of HIV infection within their peer group. Within a popular media environment filled with commercialized sexuality, youth can regain control of their sexual identity, and address the swelling impact AIDS is having with sexually active youth. The danger of sex without condoms.

This project will include information which counteracts negative attitudes towards people with AIDS and homosexuals. The final publication will promote a dialogue among high school and post-secondary students that promotes a compassionate treatment of people with AIDS and an understanding of homosexuality, bisexuality, and heterosexuality among youth.

15,000 copies of the final publication will be distributed, with additional AIDS awareness educational materials being produced from submitted works. The deadline for submissions is 12 June. Please call YAWS at 689-8378 or send a S.A.S.E. to receive a submissions form. There is no fee for submitting.

This project has been made possible through a grant from The Vancouver Foundation

SEX=DEATH

SUNDAY, APRIL 22

SKY LEE

her new novel
Disappearing Moon Cafe

JUDITH
COPITHORNE

poet and author of
A Light Character

DAVID WEST

his new book of poems
Picking Up The Pieces

BELLY BUTTON
BOOKS

109 West Cordova
682-8672
8:00 PM

FREE

MONDAY, APRIL 23

ROBIN PECK

sculptor and writer

YVONNE
PARENT

performance poetry

GERRY
GILBERT

reading from his
new poem *Hisses*

THE PITT
GALLERY

36 Powell Street
681-6740
8:00 PM

\$3.00

TUESDAY, APRIL 24

SHERI-D
WILSON

her new book of poems
*Bulls Whip and
Lambs Wool*

TREVOR
CAROLAN and
MARK
ARMININI

contemporary music
and poetry

LA QUENA
COFFEE HOUSE

1111 Commercial
251-6626
8:00 PM

FREE

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Youth Environmental Conference

Vancouver-

500 youths from across Canada are expected to attend the Environmental Youth Alliance's (EYA) "In Our Hands" Conference, April 27-28 at Vancouver's St. Georges Secondary School, 4074 W. 29th Ave. (near Dunbar).

The Conference will feature several keynote "adult" speakers including Dr. David Suzuki, Dr. Wade Davis (Harvard), Andrea Miller (Women's Environment Network-Vancouver), and Elizabeth May (Former Advisor to Federal Environment Minister) in addition to youth-facilitated discussions.

The three day conference will be an opportunity for half of the delegates, who are from Vancouver, to develop the EYA and its local/provincial projects. Also, students coming from across Canada "will learn what works and doesn't work in communities across the country," says organizer Joel Freedman.

Despite the EYA's plans to mobilize more young Canadians to action, they don't take a militant stand

on the massive environmental devastation being carried out by industry. As Joel Freedman states the FYA's position: "militancy is not the way to get things done--education and networking and community involvement are our goals. A sensitized and educated public will do most at this point."

The EYA views lobbying corporations and politicians as an effective means of change, together will correct community and individual action for recycling and consumerism.

For a detailed itinerary for the Western Canada Wilderness Committee "sponsored" conference, or to find out more, call EYA at 224-7039, or write P.O. Box #29031, 1996 West Broadway, Vancouver V6J 5Z2.

A rally and march will be held at the Vancouver Art Gallery (north steps) at 2:30 on Sunday, April 29. Everyone is welcome.
INO

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JOHN FLUEVOG



ARTEST is a non-profit youth arts magazine, produced by volunteers who are active in the visual, literary or performing arts, or with organisations affecting social change.

10,000 copies of this April 21st Special Issue are being distributed throughout Vancouver. In early May, ARTEST 4 will have a press run of 15,000, and will be distributed throughout metro Vancouver high schools, arts centres, and retail outlets. ARTEST is also read by youth and student organisations in four countries, and across Canada.

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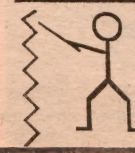
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Editorial and Production by Irwin N. Oostindie

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**Call ARTEST at (604)689-TEST Visit or write: 300-310 Water St. Vancouver B.C. V6B 1B6
CanadaDa. Fax 733-1852 (Att. ARTEST)**





DETERMINATIONS

A filmwork on the Vancouver Direct Action Anarchist Group and the Question of Justice by Oliver Hockenhull.

"marking in history"

by Irwin N. Oostindie

Determinations is as much a film piece with poetry (not an entertainment device) as it is a philosophical investigation into a particular era in B.C. and global politics. Presenting a distopia (a society far away from utopia) the film's storyline infers a utopian stance. Despite the resulting negativity to the film - there is always a human hope.

Oliver Hockenhull bases the film on the series of bombings in 1982, carried out by a Vancouver-area group called Direct Action. These five Canadians—two women, three men, all in their 20's—bombed the military production plant of Litton Industries in Toronto, a hydroelectric power substation, and three pornographic video stores. They expressed their opposition to the war machine, to pornographic images of women, and to at least some instances of hydropower development. The group, which had both leftist and anarchistic supporters, declared itself against "ecological destruction and human oppression," against "all hierarchies of East and West."

Hockenhull was very much intrigued and interested in how predictable the outcome of the Five's court trials was in 1983. *Determinations* is counter the mainstream media which performed a pre-trial blitz condemning Direct Action. Corporate media and the justice system don't investigate the crucial problematic elements in society: sexuality, environmental devastation, and militarism.

Relevant surrounding issues are the first to be edited out by news editors. "Headline Habits" do not allow a democratic society to participate. When an issue is presented, for example a protest at a pulp mill, the fact that workers work there and that paper is consumed by society is ignored. When discussing forest companies demands for more forests to cut, the trees are presented only as economic variables—their market value—not as living species. "Life itself is the primary resource, and all other actions and issues should be related to it."

Media isn't philosophical as it maintains the status quo in pursuit of commercial endeavours and increased profits. The context an issue is placed in the media is also prejudicing its receiver. At the height of the recent controversial killing of women's centre's funding by the federal government, the North Shore News published a short page 10 article on the North Shore Women's Centre being forced to close. This was placed next to the 5 x 7 portrait of the "Sunshine Girl."

The surrounding context can also be viewed with the Vancouver Five's actions and the economic hardships of the early 1980's. "These actions must be considered in relation to situation of paranoia, violence and apparent no-hope. It was the height of the Reagan-era, increasing military budgets in the USA and Canada, and the Solidarity Coalition against a restraining Bill Bennett government."

Determinations attempts to be philosophical, showing the links of the patriarchal, oppressive society, the socio-economic situation in Canada in the early '80's and the analysis developed by Direct Action. Hockenhull presents this vision as he attempts to understand—not as a media conglomerate does—the political, economic, spiritual factors in relation to the time.

"... perhaps its strongest positive statement is achieved through the negative arguments—the analysis of what is wrong—rather than the construction of an ideal world. Hockenhull protests the ways in which oppression and violence perpetuate themselves, in ever-widening spirals. Whether the camera moves to the left or right, whether the cause is the United States or the Soviet Union, is really not the point." *Chicago Reader*

"The heavy sentences brought down are indicative of a system which sees the activists as monsters. There is no excuse for the lengthy sentences as no one was killed. The justice system was out for political revenge and to guard the system with a threatening warning to activists across Canada."

The Five had a political understanding of their own situations and were very committed with their involvement. Canada wasn't at the point of revolutionary upheaval, however, and Hockenhull views the planned attack on a Brinks truck and guards by the group as inadmissible and a strategic political error.

Determinations is not a typical documentary, nor does it follow a ranting pace of political dogma. The film "does not tell a linear story because to do so would be so false to the multiple connections between actions and events in the world. Nor does the film advocate any one method of thinking about causes; it is not pedantic. Instead, the viewer is flooded with a dense clutter of images and sound: scenes shot in a variety of cinematic styles, shots filmed off a television screen, rock and punk rock music, diverse voices speaking and reading various texts...(words) are presented in an almost bewildering variety of forms...with broadcast TV presented in ultrarapid montage." *The Chicago Reader*

Since the '60's, society's paternalistic powers have not been listening to the people on the issues of the environment, militarism and sexism. This is not surprising. With the media infrastructure integral to the success of government and big business programs, there remains little space for self-initiated public dialogue. Within Canada's conditioned political culture, unions, students, and the general populus continually follow a mild agenda, limiting their potential effectiveness to change. The ongoing students' battle against high tuition fees, and the sellout of the Solidarity Coalition's advancements in B.C. are examples of this.

In Britain, a film concerning the Philippine Revolution by Vancouver filmmaker Netty Wild, *A Rustling of Leaves*, is shown to a television audience, yet in Canada the publicly-funded CBC finds it too radical.

The hypocrisy in the Canadian television industry was again made clear, recently, when the "Forests Forever" promo for the forest-cutting giants' supposed interests in environmental preservation was aired. Yet, when the Vancouver-based organization, the Media Foundation (in Vancouver call 736-9401), raised private funds and produced a counter-advertisement, it was denied access because of its "political nature." This bias of the media is as much present in privately owned television stations as it is in the CBC—which maintains the status quo.

Within this country's education system, a similar clamp is holding down the acceleration of social change. Government and corporations do not consider the empowerment of people through learning as important. The education system is busy programming people for careers.

Direct Action's program was unique in that it addressed several issues. "The interrelation of causes must be learned in order to gain an understanding of where we are, where we've been and where we want to go." *Determinations* suggests not relying upon standardized solutions to societal problems, but gaining insight through personal experiences.

Youth have the energy to make changes before they become older and caught in the system—the structures that exist are the same which further the oppression of youth. This information, however, won't be supplied by any one film, in one peace march, or on one Earth Day.

A special benefit screening of *Determinations* will be held on Saturday, April 28th at 9:00pm, at the ARTEST Studios, #300-310 Water Street (in Gastown). The filmmaker will be present. Your \$5 admission will assist in the production costs of a film project documenting the history of the Philippine's student movement, and their ongoing struggle against U.S. militarism on the archipelago. This is a production of CYNAPS (Canadian Youth Network for Asia Pacific Solidarity) and the League of Filipino Students. Please call 689-8378 for more information.

Determinations is a Luminous Eye Production, contributors include: Oliver Hockenhull, Doug Chormyn, D.O.A., The Subhumans, Ken Lester, Louise Ross, Judy Radul, Carolyn McLuskie, Zoltan Lipics, Fumiko Kiyooka, Karen Zawasky, Derek Neen, Andrew McElroy, Jackie Dionne, Al Razutis, Yvonne Rainier, Hadwijich, Juergen Beerwald, Jeff Carter, Bill Evans, Scott Haynes, Patricia Gruben, Ileana Pietrobrown, Richard Gutter, Keith Groat, Derek Simmons, My Mother, Doug Stewart, Ann Hansen, Brent Taylor, Gerry Hannah, "Open Road", Lisa Adams, Erik Eriksen, Craig Condy-Berggold, Barbara Jones, Kathryn Lynch, Pat Chird, Carmen Reillich, Scott McLeod, Cynthia Wong, Glenn Anderson, Mary Daniels, Tim Wilson, Jean-Francois Lyotard, Paul Virilio, Lazlo Coolie, Jamie Parker, Fate, Will, and a Black Nihilism.

The Politics of Bombs

Excerpts from Open Road, Spring 1988

Cheekye-Dunsmuir Power Substation

On May 31, 1982, Direct Action bombed the Cheekye-Dunsmuir power substation. From both an ideological and a strategic perspective, this action was armed activity of the highest order.

As an act of sabotage it was very successful. The power-substation, which was just about ready to go into action, was rendered useless. Direct Action's four bombs caused more than \$5 million damage, necessitating the reconstruction of the substation nearly from scratch.

In terms of posing the revolutionary option, the action was well timed. The legal movement had spent years petitioning, letter-writing, picketing, blockading, etc., without successfully putting a halt to Hydro's plan to develop Cheekye-Dunsmuir regardless of environmental or human costs. Direct Action showed that when the State closes all legal channels there still remains options for people who are opposed to the policies of the State, and these options can be exercised by small committed groups with few resources.

Litton Industries Bombing

As an act of sabotage, the Direct Action bombing of Litton Industries on October 14, 1982, was a massive success, causing an estimated \$7 million damage and eventually playing a role in creating the situation whereby Litton Systems of Canada was not invited to bid on the contract for the guidance device for the advanced version of the Cruise Missile. Litton President, Ronald Keating, made clear in April '84 that both public pressure and the Direct Action bombing played a role in knocking Litton out of the running. He said, "(Protesters) are an irritant, they get a lot of publicity, and the Americans read every damn bit of it. Pressure from these people is making the Americans look twice." He added, "No one else has been bombed."

From a sabotage and propaganda perspective, it seems likely that the action would have been a success had it not led to seven injuries, some of them quite serious. The injuries were a result of the bomb exploding twelve minutes early, and of security personnel and police failing to grasp the seriousness of the situation and evacuate the building immediately. Direct Action released a communiqué taking responsibility for errors on their own part, as well as indicating actions on the part of Litton security personnel and the cops which contributed to the tragedy.

The police mounted a series of raids against legal peace groups including the Cruise Missile Conversion Project, the Alliance for Non-Violent Action, and World Emergency, as well as against prominent individuals in the peace movement. These actions were clearly intended to drive a wedge between Direct Action and the peace movement.

Red Hot Video Firebombings

The November 22, 1982 firebombings of three Red Hot Video locations in the lower mainland of BC was far and away the most popular armed attack of this period. This action was extremely successful, reducing one outlet to ashes and seriously damaging a second. In the third case, the incendiary device failed to ignite. It was also an action immediately embraced by all sections of the women's movement as one which expressed their rage. Groups as diverse as the BC Federation of Women and the Montréal-based Feminist Coalition Against Pornography publicly embraced it. It was soon clear that women recognized in this action the final option when faced with the total intransigence of the State.

The Arrest and Trial

The arrest of the Vancouver Five, on January 20, 1983, was, when looked at retrospectively, almost inevitable. It appears that by remaining in the Vancouver area, by maintaining contacts with friends, and by ignoring significant brushes with the law, the Five greatly facilitated the results.

The approach of the Five to the legal system and the trials was a serious political misjudgement. By denying responsibility for the actions, rather than defending the actions and approaching the trials as a vehicle for a discussion of the issues and the role of armed struggle in a First World country, they completely abdicated any control over the trials.

On March 17, 1984, Julie and Gerry pleaded guilty. Julie pleaded guilty to conspiracy to rob a Brinks armoured car, attempted arson of the Port Coquitlam Red Hot Video, car theft, possession of explosives, possession of weapons dangerous to the public peace, and bombing Litton Industries. Gerry filed the same guilty plea, less possession of explosives and the Litton bombing. On June 4, '84, Ann pleaded guilty to the Cheekye-Dunsmuir bombing, the Litton bombing, possession of explosives, and possession of weapons. Ann had already been found guilty of conspiracy to rob a Brinks armoured car, possession of explosives, possession of weapons, possession of stolen property, vehicle theft, and breaking and entering. On June 8, Doug pleaded guilty to the Cheekye-Dunsmuir bombing and Brent pleaded guilty to possession of weapons and possession of explosives, having already been found guilty of the same charges as Ann in the first trial.

The Appeals

A further blow came with Julie's decision to break with her former comrades and recant.

In an emotionally charged performance Julie used her sentence appeal to focus the bulk of the responsibility for Direct Action and the Wimmie's Fire Brigade on Ann and Brent, particularly Brent, whom she identified variously as the leader and the planner. She claimed to have been harassed into the group, to have been young and impressionable, a state she described as an adolescent crisis, and to have been worn down and molded by constant pressure and abuse.

Prison

With the end of the appeals came the end of the Vancouver Five as a public issue and the comrades withdrew from the public eye to serve their sentences. In Ann's case life, in Brent's 22 years, for Gerry ten and Doug six.

Statement From The Five

How We See It

WE HAVE BEEN CHARGED

by the Canadian criminal justice system with a variety of offences ranging from car theft to conspiracy to sabotage the Cold Lake Air Force base in Alberta. We would like to charge the Canadian government and imperialist corporate interests in Canada with crimes against the earth, attempted genocide of the native peoples, and responsibility for crippling the lives of the vast majority of the people.

For centuries now, the European imperialist economic system has expanded, extending its domination throughout the Western world until today we see it infesting every corner of the globe. Today imperialism has as its economic base multinational corporations with their offices, factories, and resource industries implanted in every country of the western world. Because these monolithic networks of industry generate most of the jobs and capital in any given region, they also have a great deal of influence over the government policy of that region through the economic power that

they wield.

Tragically, this economic system does not merely limit itself to the effect it has on how people make their living, but spills over and imprints its values and principles on every aspect of our lives. Through ownership and control of the factories, offices, mines, the entertainment industry, the mass media, and research and development facilities, the values of the multi-national corporations permeate our society so totally that these values and their accompanying way of life are not questioned by the people.

The relations of the marketplace, which are characterized by vicious competition and hierarchy, are reflected in our personal relationships where men dominate and control women and children. People in general are defined in terms of their relationship to the marketplace, rather than in terms of who they really are. The richness and depth of the human potential is stunted by the limits that the schools, jobs, and institutions of this society put on

human growth from womb to tomb. The possibilities of becoming a multifaceted individual are virtually nonexistent.

In the industrialized society, the value of all living things is defined by their profit value in relation to business. A person's value and identity are determined by their job, their economic role, so if they are unemployed by the system, they are considered useless and a burden.

Cheap labour

People in the so-called Third World are only valued as a source of cheap labour. The indigenous peoples are not only considered valueless on the marketplace because they refuse to be culturally-integrated, but are also seen as a serious liability to the system because they resist the encroachment of industrialization on their land. Indigenous and Third World peoples who resist integration into the industrial society become targets of insidious genocide programmes through forced sterilization, forced relocation, starvation, terrorism, and torture.

All living things are objectified as though they were consumer products produced by god's factory in the sky. Women are sexual commodities, used to both sell consumer products through their sexuality as well as to provide sex for men. If a child should result from the woman's role as sex object, then she is used as a housewife, a slave labourer in the home.

Men have always ruled societies throughout history. There is a direct correlation between the brutal reality of men's domination of women and the formation of the exploitive values and structures so extensive and basic in the world today. The importance of the struggle against the patriarchy is critical, for it is the only hope for the liberation of half the population. We must embrace the vision of feminist theory and see all other theories for social change as grossly inadequate if they are not based in a radical critique of the patriarchy.

Treated as commodities

In the western techno-patriarchy, living creatures are not respected and valued for their existence, but are treated as commodities. Seals are pelts, cows are beef, deer are game, dogs are pets, and unwanted pets are vivisection material.

To industrial man, the natural world is a resource base to be used for industrial development. For example, forests that cannot be used for the forest industry are considered wastelands. The value of trees as homes for a myriad of living creatures, as a binding force for the earth, and as aesthetic beauty, is not recognized by industrial man.

This one-dimensional, simple perspective on life is conditioned into us from birth so that as adults the concepts of industrial growth, development, progress and profit are no longer questioned. We have become industrial consumers who are incapable of respecting the earth or realizing the rich potential as human beings within ourselves. We have become divested of the ability to think deeply and independently, and robbed of the spirit to revolt!

We have lost out interconnectedness with, and respect for the ecology of life. We are unable to recognize that the survival of life is obviously threatened by the technological path. We must adopt a strong position of resisting the modern technological

state, opposing industrialization and fighting large-scale resource extraction. The scale and character of human working activity must be determined by basic human needs and by a deep respect for all living beings and habitats, not by greed, consumerism and species superiority.

The modern State's ability and power to influence, brainwash and control human beings has been greatly extended through advanced technology. The dominant character of the State permeates all areas of human activity, even the very psychology of people. Increasingly, people in regions where the technological State has extended, feel not so much dominated as dependant upon the artificial world that the modern State is creating.

Throughout the world, imperialism and State power is protected by nuclear arms; the monster of the military-industrial complex. The vast array of research and development facilities, industries and armed forces bases that make up the military-industrial complex, are a self-perpetuating and powerful force in the industrial State that is capable of influencing government policy in favour of increased weapons spending. Nuclear weapons development is not only a product of the military complex's continual momentum to expand and build new weapons systems, but is also the final solution to the threat that Third World liberation movements pose to American and Soviet imperialism.

Nuclear threat

By and large, the peace movement attributes the nuclear arms race to an irrational mutual ideological conflict between U.S. and the U.S.S.R. However, since the first atomic bomb was dropped on Hiroshima in 1945, the threat of nuclear war has almost exclusively been directed against the Third World countries in the midst of liberation struggles, such as Vietnam, Cuba, Korea ... Any major nuclear confrontation between the U.S.S.R. and the U.S. will inevitably be the result of an escalation stemming from superpower interference in a country where an oppressed people are struggling to free themselves!

How long are we going to remain spectators to the rape of the earth by mining, lumbering and rampant industrial development? How long are we going to tolerate men's domination of and brutality towards women? How long are we going to allow the government to continue to participate in the escalation of nuclear terrorism? How long are we going to allow the mindless institutions of this industrial society to impoverish our minds, bodies and spirits? Are we going to continue in our unquestioning belief in the capitalist/materialist gods of industrial development, profit at all cost, and high technology?

The fundamental orientations of anarchism, feminism and environmentalism are equally essential in the quest for a liberated society. We must truly integrate these trains of radical critique and practice, in order that all manifestations, including the philosophical precepts of the imperialist techno-patriarchy can be rooted out.

It is time that we awaken our spirit of revolt and free our minds from their shackles so that we will be capable of the wonderful task of building a strong, militant resistance movement to free the people and protect the earth!

Oakalla Prison,
February, 1983



Feminist Resistance vs. Reform

by Ann Hansen

The majority of the white women's movement have taken on the cry for equal pay for work of equal value, more government daycare centres, tougher anti-porn and anti-rape laws, more government funding for women's groups, and affirmative action programs in business.

These demands are called reforms, because in themselves, they do not presuppose that the entire patriarchy must be destroyed for the intent of these reforms to be realized. Some women believe reforms can liberate them, without the destruction of capitalism. For them there is a great hope of reforming the patriarchy, particularly in North America, if the women are white and willing to take on the male persona.

Some radical feminists see reforms as short term gains that will become the groundwork for a revolutionary movement to destroy the patriarchy. Too often their work towards immediate reform obscures their revolutionary aims and determines the methods they employ.

These reforms create a false appearance of equality which can be used as a weapon against the poor women who only experience poverty, violence and degradation. The middle class women, beneficiaries of reform, can then turn against the poor, claiming that the middle class have jobs, daycare centres and abortions and therefore the problem of the poor lies in their own laziness and incompetence.

Developing methods of struggle rooted in resistance does not mean we must reject all short term goals. Liberation is a long-term process built upon gains made little by little; when we fight for abortion on demand, or against pornography, we must do so within a revolutionary context. This means describing the problem from a radical perspective and using tactics that reflect our rejection of the male controlled legal, political, and economic system.

If the initiative of change is to lie in the hands of feminists and radicals, then we must analyse and understand how the Canadian state and multi-nationals operate. We have to understand the role Canada plays in the imperialist network, the strategic interests of the economy that keep Canada stable and the political weaknesses that we can expose.

Once we have this understanding, then we can develop strategies of action that have continuity and that are not rooted in a reaction to the most singularly obvious symptoms of the system. This way we can, over the long term, undermine the very structure of the system.



More painful things resulting from the use of styrofoam

By Dorritta Fong

Monday 11:35 Latin class back row. My friend, nobody remarkable, two eyes, two ears, body and appendages, arrives in class with a cup of coffee. I remark, "You're vile beyond saving and abandoned by the gods."

He is surprised by his godless state and asks why.

I say, "Because of that styrofoam cup."

He says, "But it's got a lid."

I say, "You can buy a mug with a lid."

He says, "But that's five bucks."

And I say, "But that styrofoam will kill you."

He replies, "It's not going to kill me. It's going to kill somebody three generations away."

"No," I respond. "It's going to kill you and very soon. The CFCs in that cup are making a hole in the atmosphere. So you're going to have to start worrying about dying of suntans."

To which he replies, "Oh goody!"

Upon seeing my baleful look, he says, "Just kidding." And I imagine throttling him, drawing, quartering, mincing, and sauteeing him in salt.

These culinary feats would surely not improve his environmental awareness, but throttling, drawing, quartering, mincing and sauteeing him should certainly stop his use of styrofoam.

Coercion is not a useful way of promoting environmentally aware existence, though that would certainly be a different thing to do. Imagine, if pulp mills--and this is purely hypothetical--if pulp mills were suddenly to start spewing out noxious deadly horrible chemicals into rivers and oceans with no concern

at all for fish health, sea life health, water purity, and human health--if pulp mills were to do these unthinkable acts, then pulp mill owners would have to be hideously killed and fed dioxins. Imagine that--being punished for being ruthlessly profitable. Weird.

But. My friend in my Latin class was just too much to take. Being a university student is already a very select and elite thing--not in any way better necessarily but certainly being a student means that you are supposed to be in search of some sort of fuzzy thing called truth and understanding and enlightenment. And further, we live in the world's most wasteful country, the country which uses most energy per capita and recycles least. And yet, in public opinion polls, we say, "We're very concerned about the ill state of the environment."

So what do we do? We assign blame. Who is guilty for the state of the world? Not animals--they don't use much disposable stuff. Certainly not the third world--they can't afford food. They couldn't even consider styrofoam containers. Whom does that leave? My heavens, us?

Yes big business is wasteful, dumps toxins, spews filth, and puts things in plastic containers to last until nuclear waste is safe, but who buys things from big business? And yes, governments are lax and lazy in making regulations against business, but who votes for the government? And who is it that uses styrofoam cups and plastic stir sticks and plastic lids, all to be thrown away in five minutes?

While the thought of mass extermination by nuclear war is awful and terrifying at least, there is something exciting and Romantic, if stupid, about dying in a flash of light brighter than a thousand suns. However, dying in your own poison is merely stupid.

Contributing artist, Bryan Donnell, 21, currently lives in Chapel Hill, North Carolina, USA, where he studies at the University of North Carolina. He is a former graphics editor at The Catalyst, a progressive university paper, and also produces cartoon drawings.



ATLIN CENTRE FOR THE ARTS

A spectacular region amongst mountains and lakes in northern British Columbia, Canada. Here, with the assistance of outstanding artists/educators and within an international community of fellow participants, one can find the concentration to focus on the exploration and development of personally and culturally significant art forms. One makes discoveries which strengthen the potential to create works of greater depth. The courses are designed for people involved in both the Fine and Applied Arts.

The Canada Council has given continuous support to the guest artist program. Recent guest instructors include Landon MacKenzie, Reinhard Reitzenstein, Tim Whiten, Victor Tinkl, Gus Weisman, Suzy Lake, and Marsha Stonehousen.

Registration deadline: June 1, 1990. Phone or write for brochures. Scholarships available.

Visual Workout: June 19 - July 10, 1990

A three-week program offering an in-depth exploration toward professional competence in the visual language relevant to the expression of one's work. For beginners and advanced. Tuition and accommodation: \$700 CAN.

Concept and Creative Process: July 15 - August 12, 1990

An extraordinary four-week opportunity to work on your own creative explorations. An invigorating period of focused independent work, shaping your ideas into contemporary statements. For the searching advanced student, professional artist and teacher. Tuition and accommodation: \$900 CAN.

Atlin Centre for the Arts,
19 Elm Grove Avenue,
Toronto, Ontario M6K 2H9
(416) 536-7971

After June 10:
Box 207,
Atlin, British Columbia V0W 1A0
(604) 651-7659



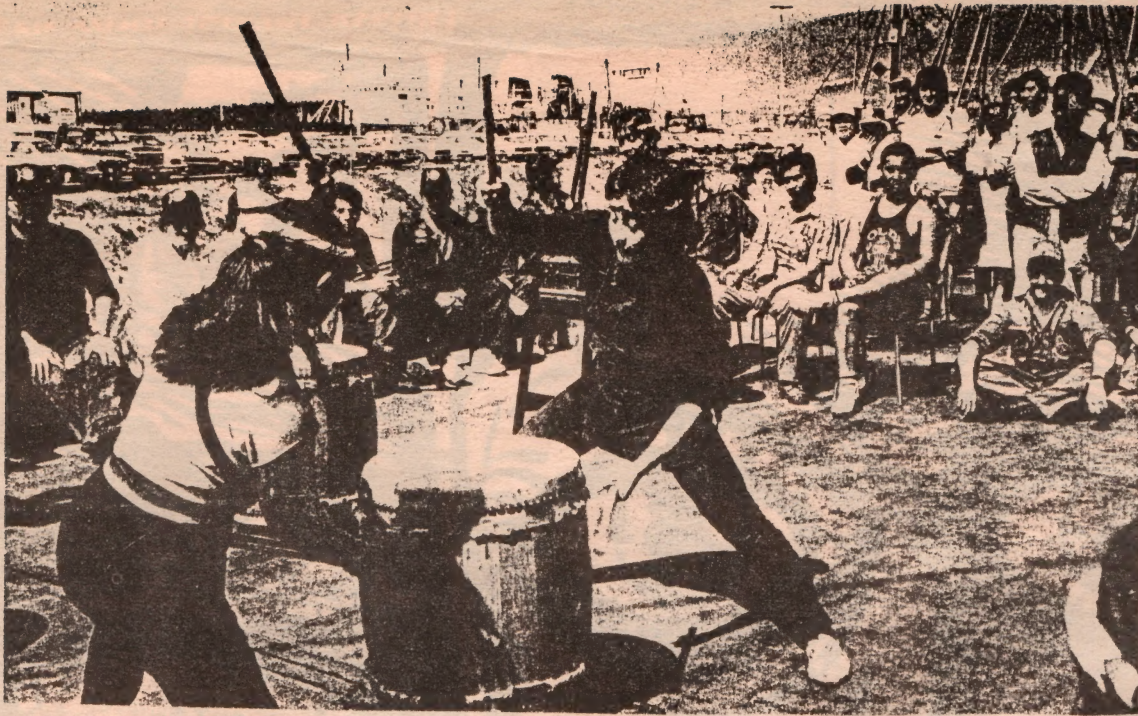


Photo: Chris Cameron

Mayworks Festival of Culture and Working Life May 1 - 6, 1990

Can you remember a single T.V. show or song on the radio or movie you've seen recently that presented a positive image of union members or unionism? Mass commercial culture has a powerful effect on attitudes and opinions--it mostly ignores union members or presents us unrealistically.

The Third Annual Vancouver Mayworks Festival will present labour culture--by working people, for working people.

Take special note to the Mayworks Cabaret, a hit from the first two festivals, with art and photography exhibits, live theatre, music, draft beer and wine, ethnic food, and late evening dance bands. Held every evening during Mayworks from 7:00 pm, at the I.W.A. Hall, 13th and Commercial. For complete festival listings phone Mayworks at 324-8821.

...and from south of the border....

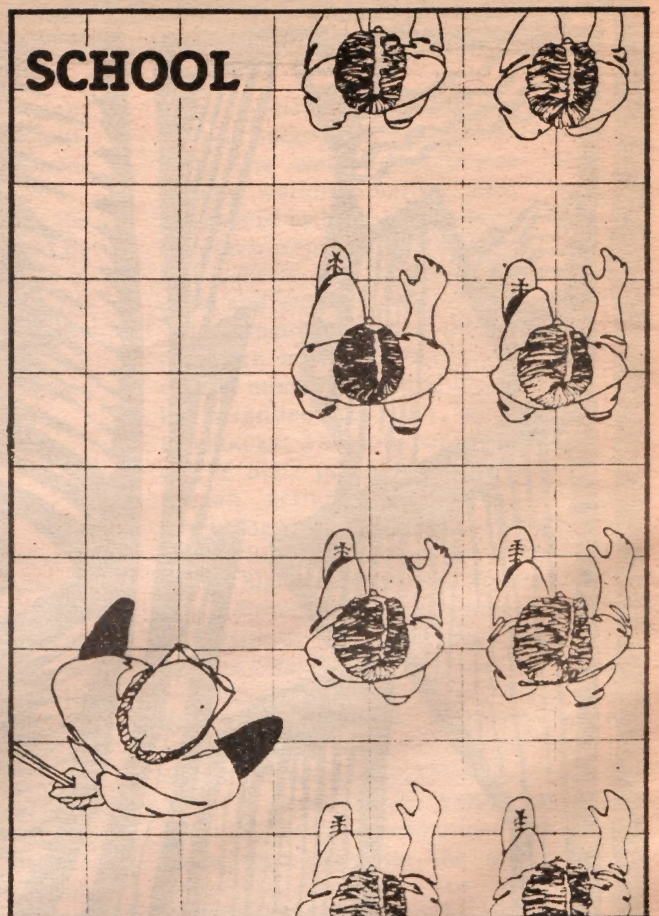
U.S. Teenagers Paid \$1-A-Day to Avoid Pregnancy

International Youth Press Service-

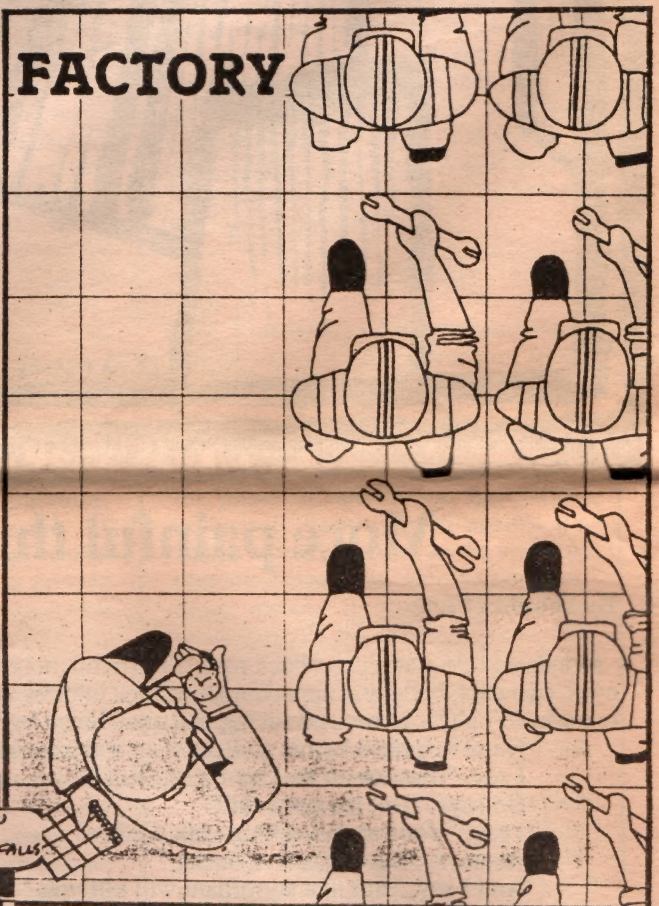
Denver, Colorado is the site of a new programme which aims to curb the teenage pregnancy rate for that area. Between one third and one half of teenage girls who become pregnant will do so again before they reach the age of eighteen. Therefore, the programme decided to pay one dollar per day to girls who have already become pregnant once, provided that they do not become pregnant a second time. At the introduction of the programme three years ago, it was widely criticized, but it has since proven successful in reducing the teenage pregnancy rate. Its supporters agree that it is not the answer to the teenage pregnancy problem, but note that it does work well on a small scale and it costs less than aid to young mothers.



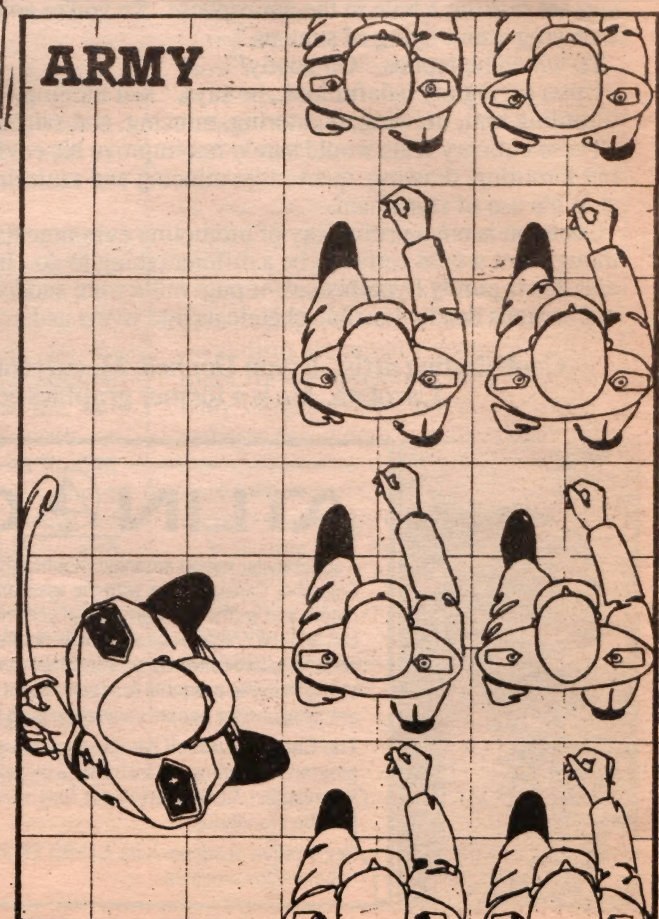
SCHOOL



FACTORY



ARMY



the Crystal Ark



Behind Kids Only Market
1496 Cartwright St.
Granville Island
681-8900



VANCOUVER'S BEST BURGERS & SHAKES



433 W. Pender
685-5595

BOYCOTT

Scott Paper Company

Reason for Boycott: The boycott sponsors charge Scott Paper with irresponsible and harmful forestry practices in Nova Scotia, citing as examples the company's highly destructive clear-cutting, its use of dangerous insecticides and herbicides, its violations of spraying guidelines, and its policy of replanting clear-cut areas with monoculture - softwood forests which are highly susceptible to insect outbreaks.

Products to Boycott:

Baby Scott Diapers
Cashmere Bathroom Tissue
Confidets Beltless Maxi Pads
Confidets Sanitary Napkins
Cottonelle Bathroom Tissue
Duvet Bathroom Tissue
Fresh Wipes
Scot Towels
Scot Towels Plus
Scott Cut-Rite Wax Paper
Scott Family Napkins
Scotties Facial Tissues
Viva Paper Towels

HUMAN RIGHTS

NEW ENTRIES

1. Guess Jeans

Address:

Paul, Maurice, & Georges Marciano
Guess Jeans Inc.
123 35th Street
Los Angeles, CA 90011

Called by:

Media Watch
1803 Mission St. #7
Santa Cruz, CA 95060

Date Begun:

Summer 1988

Reason for Boycott: Media Watch maintains that ads for Guess Jeans are sexist and may contribute to the rape of women through the use of sexual images intermingled with violence, and by depicting men as superior, domineering, and violent conquerors and through the depiction of women as inferior, weak, passive victims. Guess ads have been cited as the most sexist national advertisements, according to an article in a July 1987 issue of Women's Wear Daily. The jeans maker has also "expanded to become the world's hottest designer jean label," according to a 1987 report in Forbes business magazine. Guess grossed over \$350 million in 1987.

Media Watch claims that the Marciano Brothers, makers of Guess

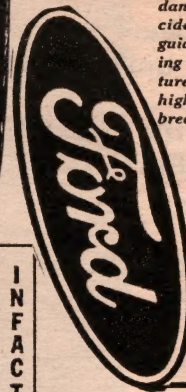
Jeans, sell a lot more than jeans. "They sell distorted concepts of love, self-worth, popularity, and normalcy," claims the group. According to the group, the company's ads "teach that it is glamorous for females to be weak, passive victims and for males to be domineering and violent."



Men in Marciano's advertisements tend to be located higher than women. Lower positioning is a classic stereotype of submission and deference, whereas the high physical positioning symbolizes a high social place and a sign of superiority, claims Media Watch.

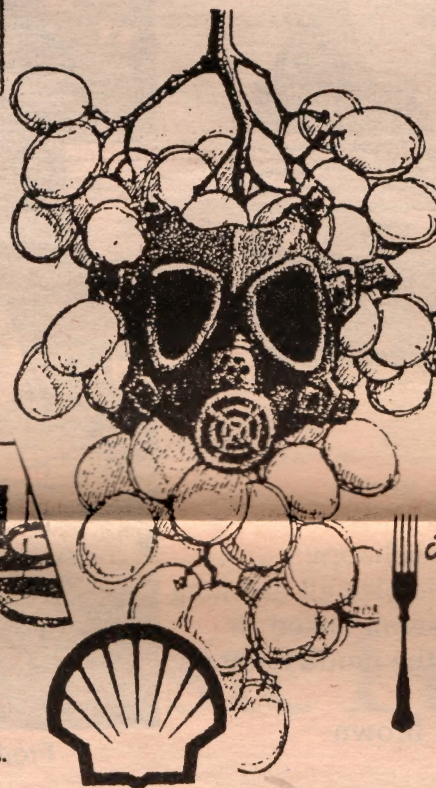
HELP STOP NUCLEAR WEAPONS!

BOYCOTT
GENERAL ELECTRIC



California table grapes

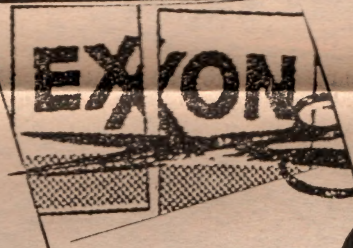
Reason for Boycott: This boycott has been called in an effort to win back the right to free and fair union elections and bargaining rights for some 36,000 farmworkers, guaranteed in the 1975 California Agricultural Labor Relations Act, - which Gov. Deukmejian, elected with \$1 million in campaign gifts from growers, refuses to enforce - and to ensure the safety of the workers and their families against the reckless use of deadly pesticides on grapes, which allegedly have caused the deaths of several people already.



The Coca-Cola Company



Reason for Boycott: The Coke Campaign has targeted Coca-Cola because it produces one of the most visible consumer products in the world, is the largest U.S. employer in South Africa, and pays some 40% of its profits to the "apartheid regime." The Campaign demands that Coca-Cola, through example, assume a leadership role in encouraging other corporations to implement a policy of "total economic disengagement" from South Africa. The Campaign calls on Coke not only to disinvest or sell its South African assets, but to close its plants there.



National Boycott News
6506 28th Avenue, N.E.
Seattle, WA 98115



Shell



Building the Boycott Movement

Exposure Tour to the Philippines

Militarization--Native peoples--Youth--Peace Movement

Ever since its inception in 1985, the International Youth for Peace and Justice Tour (IYPJT) of Montréal has organized a programme that brings together Third World, native, refugee, and Canadian youth who go on speaking tours across Canada.

The IYPJT has been planning to diversify its activities to include an international component to its program. An IYPJT partner organization and host for the tour, PHYSICS (Philippine Youth and Students for International Concerns), is a group of national youth and student organizations. Two of their member groups, KADENA (Youth for Democracy and Nationalism) and the LFS (League of Filipino Students), will coordinate the specifics in the Philippines. The tour's theme relates to the IYPJT 1989 program.

The objectives of the tour are to:

- raise awareness of the reality of a Third World country and a people fighting against militarization and the presence of foreign military bases, and for social justice.
- raise awareness of the reality of Québec, Canada, Nitassinan and other native nations, and our struggles against militarization and for peace.
- build solidarity between Canada and the Philippines.

- give the opportunity to native, refugee, and Canadian youth to live an experience that will help and encourage them, upon their return, to organize and mobilize other young people in the struggle for peace.

Before their departure, the participants (aged 18 to 25 years old) will take part in an intensive orientation session in Montréal to prepare them for their stay in the Philippines. The orientation takes place between June 4-9; tour dates are from June 10-July 24 with evaluation from July 25-28.

The stay in the Philippines includes studying of the youth and student movement, urban poor, prostitutes, workers of multinational corporations, women's organizations (GABRIELLA, etc.), U.S. military bases, rural and indigenous Filipinos.

Participants are expected to raise \$500 from a community-based organization (in possible exchange for a presentation upon return). For more information on the tour contact IYPJT in Montréal: 1435 City Councillors, Suite 31, Montréal, Québec, H3A 2E4; or in Vancouver call ARTEST/CYNAPS at 689-8378 or 683-8378.

DEADLINES FOR APPLICATIONS IS APRIL 30, 1990!

What is the Boycott Movement?

The boycott movement:

- creates a greater appreciation for the collective strength of the individual and consumer to bring about change
- increases consumer participation in boycotts
- increases boycott visibility
- increases the use of boycotts as a vehicle for social change
- makes boycotts succeed more quickly
- improves boycott coverage within alternative and mainstream media
- increases cooperation and understanding between various interests
- increases overall consumer awareness
- gives consumers a greater understanding of their role in the economy
- accentuates the fundamental role which boycotting plays in an economic democracy
- gives consumers a greater understanding of how the economy affects society, politics, and the environment
- increases the understanding of corporate power
- increases support for alternative businesses and products
- increases consumer reflection upon economic and social relationships
- increases public awareness regarding what is necessary to bring about social change
- increases individual visualization of the kind of society and world in which we want to live
- educates members of the general public and brings them into the broader movement for social change

potential activities include

- leafleting local supermarkets
- picketing a targeted corporation
- setting up an information table in a public place on a regular basis
- asking managers of local supermarkets to carry alternative products
- fundraising to support your BSC or to raise funds for the boycott(s) of your choice
- setting up showings of any videos which may be available about the boycotts your group chooses to support
- going into schools, universities, churches, and synagogues to talk about the boycott(s)
- putting out press releases to the local media regarding new boycotts or boycott activities
- making information available to social concerns conferences held in your area
- seeking support for the boycott(s) from other local social justice groups in the area

Be creative. Come up with your own ideas for activities.

Night after night
plagued by the chills
cramps penetrating
his body
baby blue
quilt cocooned

crawling to the can
the violent effort

vomit
drumming heart
diarrhoea
muscles
sinews
convulse
clench

unloving
never hurt
as much

Gail D. Whitter



PIGEON PARK • LINOCUT • MARTY HUNTER

Rolling hills of electric green
are the scene of a show

Everyone is happy
The people play all day long
Couples swim naked
in the muddy waters

H. David Brown



NORTH SHORE YOUTH ART WORKS SOCIETY
invites you to view

STREET
ART
WORKS



OPENING APRIL 12, 1990 AT 7:30 • SHOWING THROUGH TO MAY 4, 1990
NORTH VANCOUVER CITY HALL • 141 WEST 14TH STREET (AT LONSDALE)

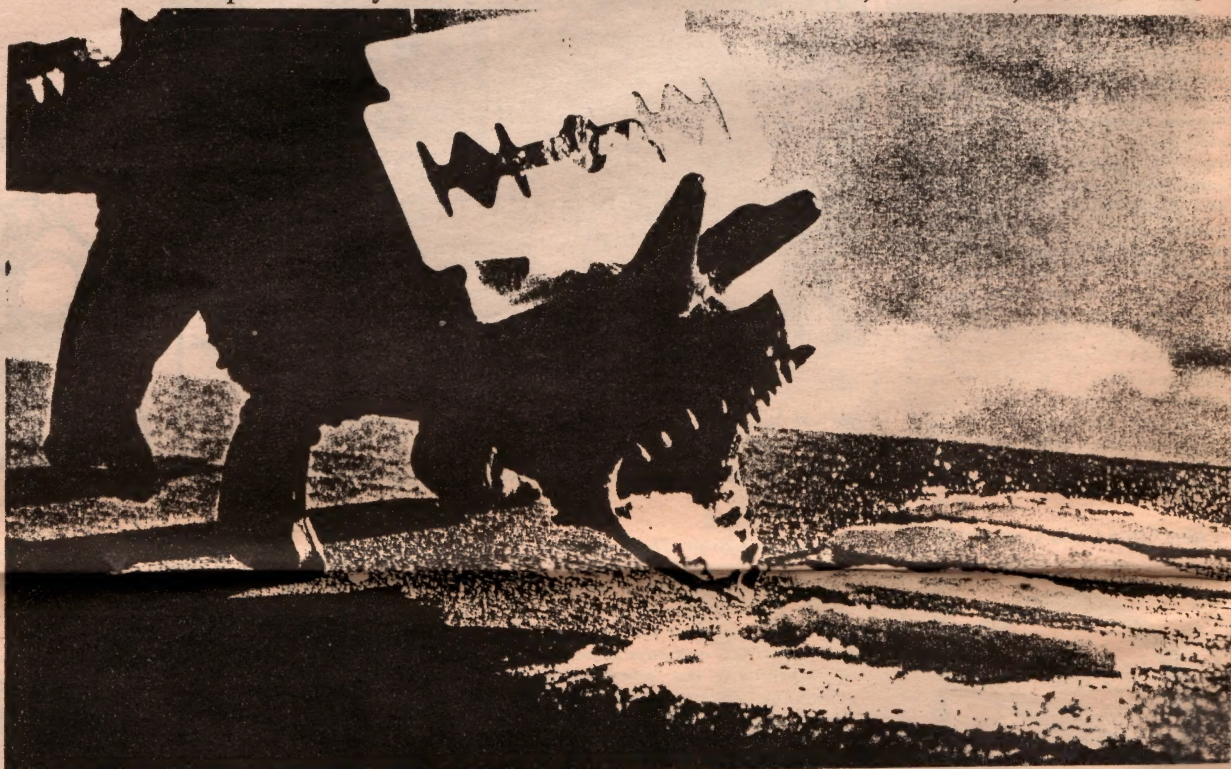
An exhibition of visualized experiences revealing attitudes and experiences with
drug addiction, cocaine and street-use drugs.

STREET ART WORKS NEXT ISSUE

A Special Issue of ARTEST featuring 42 Vancouver artist's work.

15,000 copies to be distributed throughout Vancouver and across Canada in early May.

**To ensure that you receive ARTEST on a regular basis
CALL 689-8378 for a subscription to ARTEST Youth Arts Magazine
6 issues per year mailed to you for only the cost of postage! \$5. year.**
Or send a cheque or money order for \$5. to #300-310 Water Street, Vancouver, B.C. V6B 1B6



From 4 part B&W photo essay. Max Murphy, student at Britannia Secondary, Vancouver.

ARTEST + CYNAPS PRESENT
A FILMWORK ON THE VANCOUVER DIRECT ACTION ANARCHIST GROUP
DETERMINATIONS



SATURDAY APRIL 28 AT 9:00PM
STUDIO #300 310 WATER ST VANCOUVER
\$5 AT DOOR ALL PROCEEDS TO PHILIPPINES FILM PROJECT

TAF'S
CAFE
GALLERY

829 GRANVILLE STREET
VANCOUVER, CANADA
(604) 684-8900



ÄRTRÖPÖLIS 90

In the tradition of the October Show (1983), the Warehouse Show (1984), and the first Artropolis exhibition (1987), another large and exciting exhibition of contemporary British Columbia visual art will be held in the fall. Titled ARTROPOLIS 90, this show will present the current work of approximately 175 visual artists.

To provide a true cross section of current B.C. art production, which will include works by both senior professional artists as well as emerging and younger artists, ARTROPOLIS 90 has devised an innovative selection process.

A group of 10 senior B.C. artists, chosen by the ARTROPOLIS 90 committee, have been asked to take part in the exhibition and to choose 3 to 5 other artists who they feel should be part of ARTROPOLIS 90. These 10 senior artists represent a diversity of points of view and mediums.

A group of younger artists have been chosen to perform a similar function. These two special sections will be arranged as discreet exhibitions within the ARTROPOLIS 90 show.

A curatorial committee headed by Ann Rosenberg will review ARTROPOLIS 90 open submissions and initiate further invitations to ensure this section of the show has coherence.

There will be special curated sections in the area of video and performance.

SUBMISSIONS CRITERIA

- ARTROPOLIS 90 is open to all British Columbia artists.
- All work for ARTROPOLIS 90 must have been completed since January 1989 and have not been previously exhibited in British Columbia.
- The deadline for submissions is May 30, 1990.
- All artists accepted will receive an artist's fee and a catalogue.
- Paintings, photographs and works on paper must be properly mounted or framed for exhibition.
- Each artist selected for exhibition will be expected to supply a b/w photograph of their work for the catalogue.
- Artists will be responsible for their own shipping and pick-up and delivery.
- Submissions should be accompanied by:
 1. A \$10 submission fee (cheque or money order made out to ARTROPOLIS)
 2. 5 slides or photographs, (a video or audio tape for video and performance works) each marked with the artist's name, the title, the medium and the size in inches.
 3. A short artist's statement (optional) and a curriculum vitae which includes address and phone number.
 4. Written or drawn proposals for work in progress, installations, performances or other projects to be completed for the exhibition. These should also be accompanied by 5 slides or photographs of previous work. For installations and performances, each artist is expected to provide materials, equipment and maintenance essential to his/her piece. Installations not to exceed 12' x 12'.
 5. A stamped, self addressed envelope to facilitate return of your material.

Mail submissions to:

ARTROPOLIS 90
Box 3294, Vancouver, B.C.
V6B 3X5

DO NOT SEND ORIGINAL ARTWORK
IN YOUR SUBMISSION.